

Celebrating Cultural Heritage — An Introduction

This booklet is about preserving and celebrating our cultural heritage in all its diversity.

The people who live in Seattle's neighborhoods are descendants of dozens of ethnic groups, with distinct traditions of every kind. Yet despite our many differences, we share a common history of contributions from many cultural groups.

Heritage is all around us. That box of old letters in your attic might tell the story of what brought your family to Seattle. That old office building down the block might have been a meeting place for new immigrants, a World War II print shop, or a boom-town brothel at some time — or all three at various times. There might even be a neighbor around who can tell you about it.

Our heritage may be such a part of our daily lives that we pay it little attention. Your elderly neighbor's stories about growing up in early Seattle or adjusting to a new country may die when she does. A charming old building in your neighborhood may escape your notice until one day it's gone — as happened recently when the National Museum of Japan moved a historic building from the Duwamish Valley to Hiroshima. (If the building had stayed, though, it probably would have been torn down to make way for new development.) Community groups play a vital role in protecting such treasures. Unlike museums, which we often think of as the keepers of culture, community groups preserve heritage at its source. Community groups weave heritage into our lives and draw inspiration from it to create better neighborhoods in the future.

There are endless possibilities for what members of a community can do to preserve their heritage. They can name important community places — streets, bridges, buildings — after community heroes. They can transform parks, school grounds, and blank walls into monuments to history and cultural tradition. They can tap people's powerful sense of history and create public records based on people's memories and private

artifacts.

This booklet tells about four projects that drew on community heritage to strengthen their neighborhoods.

A Mural

Students in southeast Seattle created a multicultural mural in honor of the school's diverse population.

A Marker

West Seattle neighbors created and installed historical markers at a popular viewpoint, educating tourists and residents alike about the community's diverse origins.

A Fair

The Harrison Denny community organized a neighborhood fair to celebrate the community's cultural diversity and take steps to build a council that looks like its community.

An Oral History

Central District neighbors created an oral history project in which youth interviewed neighborhood elders to recapture the history of the African American community. There's no limit to possible projects. This booklet also describes other activities and resources which may give you ideas.

The Voices of Experience

Community projects share several themes, regardless of their end products. While you are planning your project, keep in mind these suggestions from other people who have done projects.

Apply early for permits.

Make this your first step. Nearly every project requires the approval of at least one governmental agency before going forward. Keep in mind that these agencies process enormous numbers of requests and can take time — lots of it — to act on your application. First find out which agency has authority over your project. Ask agency staff what time frame you can expect. Then find a project volunteer to follow up on the permit process. If possible, find someone who has worked with the agency and knows who makes which decisions. Patience helps but follow-up works best!

Gather community support.

From the outset, seek out participation by everyone who might be interested in your project. Enlist the support of local businesses, schools, and communitybased groups. The more people you involve, the larger your pool of skill and experience, and the stronger your organization will be for future efforts. You also may find it helpful when it comes time to make your case to decision-makers on the City Council or school board and win their support.

Follow every lead.

The most unlikely leads can yield invaluable project partnerships. One large construction project called a local Navy unit at the suggestion of a sailor's mother. The Navy said no . . . but then the Marines said yes, and installed all of the project's drywall.

Capitalize on people's talents.

Not everyone wants to pound nails. The people who bring lunch for a work party play as important a role as the people who build walls or attend meetings. The small touches can go a long way toward making your project enjoyable. And the donated labor counts as match for the Neighborhood Matching Fund or other matching funds.

Place a high value on your project coordinator.

Unless you are blessed with a wealth of people who have time and expertise, you might seriously consider hiring someone to coordinate your project. When difficulties arise, as they often do, it takes an extraordinary volunteer to meet the large responsibilities that a coordinator must assume. A coordinator can be the one who keeps track of volunteer recruitment, fund raising, financial paperwork. Depending on your project's size, you may want to hire more than one person. Many projects plan to hire someone to handle technical aspects but overlook a coordinator. Keep in mind, though, that someone specifically responsible to coordinate the efforts of all involved can help keep your project on track and avoid the burnout of your precious volunteers.

Keep things in perspective.

Every project worker interviewed for this project emphasized

keeping things in perspective. Projects can and do take unexpected twists and turns. Prices rise. Hidden costs appear midway through the project. Volunteers drop out and leave tasks untended. You can minimize frustration and help your project survive difficult times by reminding people from the beginning: doing a project is like remodeling a house — your project will cost more and take longer than planned but in the end will be worth it.

Take advantage of resources.

Above all, remember that you have access to other resources. The Department of Neighborhoods can provide you with resources (see p. ii). Talk with people who have successfully completed projects. Find out about Department of Neighborhoods workshops and others. What you do makes a difference. Our heritage is a crucial part of our life — you can help keep it up close and visible!

South Shore Murals Project

Neighborhood high school students were the catalyst behind the murals project at South Shore Middle School and Rainier Beach Community Club. The best way to discourage gang-related graffiti, they thought, was a mural that would improve the building's appearance and appeal to all the students. The students decided on a multicultural theme and brought the idea to South East Effective Development (SEED). SEED, a community-based group dedicated to community redevelopment, has managed many neighborhood improvement projects. They knew exactly where to start.

First Planning Steps

In short order SEED enlisted the sponsorship of a neighborhood coalition of businesses, individuals, and community groups called Rainier Beach United. The group enthusiastically supported the effort to involve youth in a positive community project. They contacted a neighborhood resident and artist who had done mural projects with children. She accepted the offer to coordinate the project and agreed to donate part of her time. Because of her

experience, she was able to provide cost estimates without a lot of research. Citing benefits to the students and improvement of school grounds, SEED won the strong support of local school officials. SEED knew that school support was essential to carry out any project involving school resources. The vice principal filed the paperwork required to make physical changes to school property, the Seattle Schools Self-Help Improvement Plan, and facilitated Facilities Department installation of the mural.

They applied for a permit from the Seattle Department of Parks and Recreation for the community center mural. Although the center abuts the school building it is located on Parks Department property. Having taken these initial steps, the murals project applied to the Neighborhood Matching Fund for a Small and Simple Projects award of \$2,239.

The coordinator quickly expanded community involvement:

A school art teacher agreed to help recruit kids and find a room for the after-school arts program.

Responding to flyers and a word-of-mouth campaign, more than 20 students signed up.

The PTA co-sponsored the project. Following up a PTA newsletter soliciting parent participants, the coordinator spent eight hours making telephone calls until all the slots in the schedule were filled.

An artist who had experience working with kids was hired as artistic director. He also agreed to donate part of his time (which rated as match at professional rates) and bypassed the bidding process by keeping his compensation under \$1,000.

The need to raise funds and purchase supplies was minimal. The project found that businesses nearby the school were more likely to support the project. Local businesses reduced the price of paint and painting supplies and donated plywood.

“It’s important that kids know that local businesses will support their projects. It changes their feeling about the community.”

April Ferry

In Progress

The after-school arts program ran for 12 weeks, twice a week from 2:30 to 5:00 p.m. The participants, a diverse group themselves, designed a multicultural mural intended to unite the culturally diverse student body. Eight stylized figures represent the cultural groups that use the school and the community center.

Each young person designed a section of the mural. The students did all the painting, starting with priming the plywood. They added detail and patterning as they went. The artist was paid for four extra hours to arrange student designs into an integrated whole and to add some elements of his own. Otherwise, his major role in the project was to lay down some of the big lines and give informal lessons on techniques such as one-point perspective and color mixing. The finished murals were coated with marine varnish to give them a 20-year life and facilitate maintenance. Parents played a back-up role, fetching tools or paint, cleaning up, and admiring the process of creation. (Their work qualified as match at \$10 per hour.) School Facilities hung the mural, but not without delay caused by bad weather. At the unveiling, the principal, the artist, participating teens, and City officials paid tribute to the project. Afterwards the PTA hosted a reception for all participants.

Successes

The project involved a wide range of community members. The project was one of many leading to the creation of the South East Seattle Art Council. This project and others have inspired area businesses to fund five mural projects to date. Like other mural projects done by neighborhood youth, the project has remained free of graffiti and required little maintenance.

Project Resource People

April Ferry (723-0961), project coordinator, can advise you about organizing your own mural project.

Susan Cary (723-7333), project fiscal agent with South East Effective Development, can give you general

information about applying to the Neighborhood Matching Fund.

Other Resources

South East Effective Development (SEED)

4710 32nd Ave. S, Ste. 400

Seattle WA 98118

(206) 723-7333

Jerri Plumridge, Arts Coordinator, has coordinated dozens of mural projects in Southeast Seattle.

Clergy and Laity Concerned (CALC)

458 Blair Blvd.

Eugene OR 97402

(503) 485-1755

CALC can lend you a video that describes the successful steps for a youth mural project. CALC offers a hands-on, how-to guide and written resources. For more information, contact *Marion Malcolm*.

Belvedere Welcome Signs

What started as an effort to place a “Welcome to Seattle” sign at the Belvedere Viewpoint in West Seattle evolved into the creation of historical markers honoring the neighborhood’s residents dating back to about 600 A.D.

The Belvedere Viewpoint sits on a bluff overlooking Elliott Bay and the Duwamish Valley. A totem pole stands at the site. Tour buses and visitors often stop there to admire the view of downtown Seattle, Harbor Island, and the Cascades. Believing the location an ideal spot for a “Welcome to Seattle” sign, the West Seattle Chamber of Commerce asked the Admiral Community Council for its support to win approval of the sign from the Department of Parks and Recreation. A Community Council member who knew about the Neighborhood Matching Fund suggested expanding the project to highlight the neighborhood’s history and to landscape the area around the totem pole. A followup project, not yet begun, would take steps to preserve the totem pole. The completed project would welcome visitors to West Seattle, honor native Americans who have inhabited the region for hundreds of years, and identify the multiethnic origins of West Seattle settlers.

Seattle has always been a diverse community. ”
Charlie Chong

First Planning Steps

The Council formed a Totem Pole Committee of community members whose skills would be needed to complete the project. The Committee included a graphics artist, a community historian and writer, a Chamber of Commerce representative, a landscaping enthusiast, the owner of adjoining property, and other individuals who agreed to organize volunteers and keep records. People knowledgeable about West Seattle heritage projects and native American history were also consulted. Most importantly, one person volunteered to coordinate the entire project and another took on the Parks and Recreation permit process. The group met every week for two months to lay the project's groundwork.

A letter requesting Department of Parks approval of the project began the process.

The project coordinator researched costs and collected information about each aspect of the project, presenting the information to the Committee for discussion and final decision.

To create a landscaping plan, Committee members measured the plot, decided a retaining wall was necessary to prevent erosion, and, after consulting with a neighborhood nursery, chose drought-tolerant perennials and ground cover to minimize maintenance.

They selected small trees and arranged them to protect the privacy and views of nearby neighbors.

Rather than extend the pipe fence that runs along the car turnout, they chose a wood rail fence that seemed more in character with the totem pole and the surrounding trees and plants.

Sealed Plexiglas signs were selected to protect the historical messages from moisture and vandalism.

The West Seattle Chamber of Commerce provided the welcome sign and liability insurance.

The costs identified in the planning process were used to prepare an application to the Small and Simple Projects Fund for \$1,100. Meanwhile, the Department of Parks issued a conditional permit. A final permit hinged on approval of the signs' graphics and text, the maintain the improvements.

In Progress

During several meetings, the Committee discussed and agreed on text for the West Seattle history plaque. Utilizing his research for an already written history of West Seattle, the community historian drafted the initial text. For the second plaque, Committee members chose a picture of Chief Sealh of the Duwamish Tribe, the native Americans who inhabited the West Seattle area when settlers arrived. After researching possible texts at the Seattle Public Library, Committee members also selected an excerpt from a speech by Chief Sealh.

The graphics artist provided several mockups of the plaques for the Committee to choose from. Graphics and a color scheme were selected. Within a month of beginning the project, a completed proposal was submitted to the Parks Department for review. While awaiting the plaque's final authorization, the project's landscaping component went forward. Supplies were purchased from local businesses: the nursery gave a cost break and helpful advice on which plants to choose; the lumber yard carried a tab until the Council received its funding.

One neighbor donated the concrete for the retaining wall and installed it as a contribution to the project. After an initial cleanup party, volunteers completed the landscaping in eight Saturday-morning work parties lasting two hours each. Two key volunteers each put in about 50 hours on weekends and after work. Work parties of six to eight people, recruited at the Community Council's regular meetings, accounted for the rest of the necessary sweat equity.

To address Department of Parks concerns about the artwork, project members searched for other illustrations of Chief Sealh. Although the Department and the Committee initially disagreed about the text, they were able to negotiate a resolution.

During the course of discussion with the Parks Department, the cost of the plaques had risen.

Attaching the plaques to the fence rail without destroying the aesthetics also turned out to be more costly than planned. Back-up sets of the historical plaques were prepared (at minimal cost) in case the display was damaged. Two project volunteers installed the plaques in one

evening. A third and unplanned monument, a dogwood tree, was planted in honor of the project's community supporters. The tree stands as a reminder that "community work needs nurturing."

In October 1992 the plaques were unveiled in a morning dedication ceremony attended by a crowd of neighbors, project volunteers, and City officials. Visitors and residents alike can learn something about West Seattle history while enjoying one of Seattle's

Successes

The group found community volunteers to do all the work on the project. (The donated work of professionals counts as match at their professional rates; other volunteers count toward match at \$10 an hour.) The group involved local businesses that had an interest in community improvement efforts and sympathized with the needs of a small community organization. The project created a bond among Council members by involving them in a fun project that benefited the entire community.

Beyond the Project

Community members found that the site can be maintained informally by cleaning up, weeding, and planting seasonal flowers there every two months or so. The neighbor next door to the viewpoint makes sure that the landscaping is watered. The project prepared a back-up set of the historical signs in case the existing ones are damaged. The Admiral Community Council is looking for another site to display the signs.

"It became a social event. People brought their kids, their tools, and leftover bulbs from the backyard. A lot of people driving by would stop and ask what we were doing. It was a great way to spend a Saturday morning!"
Al Rousseau

Project Resource People

Charlie Chong (937-6929), Admiral Community Council, can give you information about the Department of Parks and Recreation permit process.

Al Rousseau (935-2071), project coordinator, can give

you information about the landscaping project and about producing and installing historical signs.

Organizing for Diversity

A needs survey conducted by the Harrison Denny Community Council showed that the neighborhood wanted to have a party. The survey also showed that African American residents had the least knowledge of Council activities, and that the neighborhood as a whole was concerned chiefly about crime, drugs, and its kids. Funded by the Neighborhood Matching Fund to diversify its organization, the Council and its newly hired organizer responded to the community. The newsletter announced plans for a neighborhood “diversity fair” and invited everyone to get involved.

The needs assessment brought in new volunteers eager to work. The fair provided an outlet for immediate action. Regardless, the first diversity fair meeting drew only four people to plan the event and dream up ways to get to know their neighbors. As word spread about how much fun it was going to be, more people came to the weekly meetings.

Getting Organized

Weekly meetings began two months before the event. Major tasks were identified: food and drinks, music, fund raising, location, security, publicity, business involvement, and logistics. Volunteers divided up the work according to what they liked to do. At each meeting volunteers reported on their progress and took on additional assignments.

A local private school donated the use of its playground and provided tables. (The group looked into using the local public school grounds but was dissuaded by the \$200 custodial fee.)

Staff and volunteers called and visited local merchants to request donations of food, drinks, and raffle prizes. Pledges were followed up by a thankyou letter confirming the contribution. Merchants were asked to post an enclosed flyer announcing the fair. One volunteer used her computer to design raffle tickets with a tear-off section. Tickets were sold for \$1 each. Raffle winners could choose their prizes on a first-win, first-choose basis.

Many “know-your-neighbor” activities were

planned. Sales of a “Diversity T-shirt” featuring the faces of neighborhood residents raised funds and celebrated the fair’s theme. A who’s-who scavenger hunt was planned to get neighbors talking to each other (“Find someone who has lived in the neighborhood for over 30 years,” “Find someone who speaks three languages,” “Find someone who has 10 or more grandchildren,” etc.). A huge map of the neighborhood was put up for neighbors to write their names in the space where their house was located. Community service officers from the East Precinct Police Station attended to provide informal security and participate in a tug of war with neighborhood kids. A neighbor donated his sound system after discovering the high cost of renting a PA system or hiring a disc jockey. Neighbors were asked to bring their favorite cassettes and compact discs.

One new volunteer organized a basketball tournament that attracted more than 100 people! More fun and games: volleyball, face painting (done by neighborhood volunteers), a water balloon toss, digging for pennies in a haystack. Word of the fair was spread through the Council newsletter and flyers posted by supportive local businesses. A week before the fair, set-up and cleanup crews were established and sign-up sheets circulated for volunteers to work at the fair. A site plan, showing what went where, was developed.

The Day of the Event

The set-up crew — about six people — arrived an hour early. School staff met them with the tables they’d requested. To simplify money matters, a single cashier sold tickets for food. Each food item — hot dogs, chili, drinks — cost 50 cents. People brought coolers to store the drinks. The food was picked up an hour before the event. Grills donated by neighbors kept the hot dogs and chili hot. No permit was needed from the Department of Public Health since the food was already cooked and prepared. A bake sale of goods donated by neighbors expanded the food offerings and benefited the before-school and after-school program at Martin Luther King Elementary School. (That program, a new Council project, received a 1993 Neighborhood Matching Fund award.)

The cleanup crew dwindled to two or three after everyone exhausted themselves cleaning up the haystack.

Three hundred people had a great time!

In Hindsight

Glowing with the success of the fair, the Council did its own review. Their appraisal included the following suggestions.

Start earlier and find more people for the committee.

The hoped-for 25 to 30 volunteers doing two- to three-hour shifts did not sign up, although people willingly put in time at the event.

Have more food available. They ran out during the fair and had to locate more.

Discontinue the haystack. Although the kids enjoyed it, it proved a chore to clean up.

Arrange for shade and shelter. The day was beautiful and sunny but people had nowhere to get out of the sun.

Expand publicity by placing an article in the community newspaper.

Build on the big successes: institutionalize the T shirt and expand the basketball tournament.

With more time and a budget, develop other ideas such as promoting ethnic costumes and bringing in live music.

Successes

The fair involved a culturally diverse group of people, many of whom had not participated in Council events before. The fair drew from and helped create a pool of new community activists.

The fair responded to the community's needs — not just by holding a block party but also by involving youth in the planning, holding events that appealed to all ages, and building informal ties with the Police. The fair helped set the stage for future community activities that involve and appeal to diverse groups. The Council reached out to a wide range of community groups, including businesses, other community groups, and schools. The project strengthened existing ties and broadened the Council's base for future community change efforts. Opportunities for raising funds — the T-shirt and the raffle — were built into the fair with great success. The fair netted about \$600.

“Organizing is like dropping a pebble into a pool. The ripples grow wider and

wider. That's what people can do in their communities."
Pamela English

Project Resource People

Pamela English (860-8039), community organizer, Harrison Denny Community Council, can give you information about organizing a successful community fair and reaching out to underrepresented cultural groups.

David Foecke (325-9100), president, Harrison Denny Community Council, can give you information on diversifying community groups.

Other Resources

Seattle has a wealth of festivals, ranging from neighborhood block parties to mega-festivals at the Seattle Center. What better way to find inspiration than by attending some of these events? Here's how you can find them.

Washington Festival Directory and Resource Guide

By Susan Hurley

Published by Puget Sound Festival Association

500 Wall St. #206

Seattle WA 98121

(206) 448-9340

The guide lists the major events in Washington and lists resources such as electrical suppliers, tent rentals, concessionaires. Order from the above address for \$15 or review at the downtown Seattle Public Library (the Art and the Business/Technology reference desks) or the Department of Neighborhoods.

Ethnic Heritage Council

Peter Davenport, Executive Director

3120 Eastlake Ave. E

Seattle WA 98102

(206) 328-9204

The Council promotes ethnic events, publicizes the activities of ethnic organizations, and sponsors and coordinates annual festivals. *Peter Davenport* can connect groups with performers in their own neighborhoods and make referrals on technical questions about event production.

Also available from the Ethnic Heritage Council:

CONTACT: A Directory of Ethnic Organizations in Washington State, a listing of 1,300 ethnic organizations and the services they offer (including festivals or special events).

“Northwest Ethnic News,” the Council’s monthly newsletter of cultural activities, including a calendar of events (\$12/yearly subscription).

Northwest Folk Life

305 Harrison St.
Seattle WA 98109
(206) 684-7300

Folk Life staff are available to consult on the technical production of events, such as event planning and setting up booths and stages. The group also maintains a list of performers.

Central Area Senior Community History Project

How do you get young people and elders to talk with each other? Try an oral history project.

Rites of Passage Experience (ROPE) is one of 10 projects run by the Central Area Motivation Program (CAMP). In an effort to lead young people away from a life in the streets, ROPE programs strive to cultivate in them values that emphasize a sense of excellence, self-respect, cooperativeness, mutual aid, adaptability, and respect for elders.

“Traditionally our youth were taught by elders in their community. As a result there was little juvenile delinquency. The importance of intergenerational relationships goes back to those times. When we talk about problems and solving them we need to go back from whence we came. Our elders have provided us the solutions.”

Gregory Davis

Bringing the youth and elders together was a key project goal but an elusive one. "Many seniors are afraid to go out on the street because of gangs and drugs," says Larry Gossett, director of CAMP, "and the kids feel like the seniors have given up on them." Inspired by the success of a family genealogy assignment given to an earlier ROPE class, CAMP staff and community members developed an ambitious community oral history project. Young people would be trained to interview community elders and create a historical and educational video documentary. The project afforded youth the opportunity to practice basic writing skills by keeping journals and the opportunity to learn technical skills such as operating video equipment. Once the youth had interviewed all the elders on videotape, a written summary of project results would be presented to the Mayor and City Council. Meanwhile the kids would write articles for local newspapers, drawing from their journal entries.

First Steps

Before applying to the Neighborhood Matching Fund, CAMP initiated contacts with elders and youth. It enlisted community members willing to volunteer the full range of professional assistance needed for the oral history. A respected African American historian played a key volunteer role in planning the project. After receiving a grant award of \$49,721, CAMP established a 15-member Oral History Project Development Team. The Team included a writer, an editor, an historian, an anthropologist, a film producer and technical advisor, a senior recruiter, a senior resources specialist, a parent representative (as liaison to the youth), two of the participating youth, a volunteer coordinator, the directors of ROPE and CAMP, and two paid project staff members. Two paid staff managed the project. The project coordinator took care of the paperwork for the funding match, recruited volunteers, and kept the project on schedule and its participants on track. A project specialist set up the youth training program and supervised technical operations such as videotaping. Seniors were recruited to the project through community presentations at the Central Area Senior Center, CAMP's food bank, senior housing centers, and word of mouth. Only persons over 55 who had been Central Area residents for at least 30 years

were included in the project. Participants received a \$25 honorarium. The group was 75 percent low income African Americans; the remainder were well-known community leaders such as the Rev. Sam McKinney, pastor of Mt. Zion Baptist Church, and Jeri Ware, Chair of the Seattle Human Rights Commission. Youth were recruited through ROPE or Recommended by community members. They were selected based on their commitment to learning how to conduct a survey, produce a videotape, and work with the elderly. Some kids helped recruit elders. Youth received a small stipend to replicate an employer-employee relationship.

In Progress

The Project Development Team served as an advisory committee and met monthly to assist with every aspect of project development. Members formulated survey questions, trained youth, advised on technical production, and served as liaison to senior and youth groups.

The survey was field tested in a senior focus group. The project specialist researched the costs of video equipment. Purchase involved a capital expenditure of more than \$500, so a bidding process was necessary.

The youth attended workshop classes two days a week, two to three hours a day, over a two-month period. They received training in interviewing techniques, comportment, journal writing, history of the Central Area, and emergency training in CPR. They received instruction on various aspects of using video technology: lighting, how to place themselves in front of a camera, how to operate the equipment. To prepare the elders, the young interviewers wrote letters to introduce themselves. Staff made preliminary visits to orient elders and decide what technical equipment was needed.

The Interview Process

In the elders' homes, the youth conducted the interviews and operated the video equipment under staff supervision. During a four-month period, 43

people were interviewed in meetings that lasted about 45 minutes each. One young woman said she felt as though she'd become the caretaker of the elders' stories and had a responsibility to pass them along to her peers.

Next Steps

For the editing stage, the project obtained access to a local television studio (a tremendous match value). Decisions about the final product are still in progress. Project personnel hope to have a completed video documentary air on cable television. Youth were asked to write about their feelings after the interviews. Unedited and edited interviews will be placed in the main Seattle Public Library downtown and the Douglass-Truth branch, the Garfield High School Learning Resource Center, and the archives of the Suzzallo Library at the University of Washington.

In Hindsight

The project was extremely ambitious. A video or written historical document alone would have been a powerful tool. Fewer and more carefully selected interviews (25 rather than 50) might have yielded as much useful information. Fewer youth interviewers (3 or 4 rather than 10) might have proved a more realistic number to supervise.

Volunteers who made significant early commitments were unable to keep them when the project started later than planned. In retrospect, more frequent project updates sent to prospective volunteers would have helped keep them onboard and informed.

Successes

The project brought together the academic community, the communications industry, and a community organization to fill a gap in Seattle's recorded history. All project participants gained a stronger sense of community and a greater appreciation of the struggles and sacrifices made by African Americans to make a life in Seattle's Central Area.

Community elders played a key role in deciding what information was historically important. Their perspective provided a unique service to the community and their contributions earned them community

recognition. Youth received training that may help them achieve employment goals and prepare them for community leadership roles. Intergenerational ties were strengthened. Groundwork was laid to continue campaigns among all ages.

Project Resource People

Gregory Davis

Director, Rites of Passage Experience (ROPE)
(206) 726-9572

Gregory Davis supervised the oral history project staff.

A Few More Words on Oral History

An oral history project is a terrific jumping-off point to other community projects. You can start by organizing an event around the product created from your interviews. Select a date of significance for your project, at least a year from the date you began.

If you have a video project, as CAMP had, you could publicly screen the finished product. Invite some of the participants to be on hand to answer questions from the audience. In the lobby, post photographs and newspaper clippings from the period your project covers (interviewees are great sources for these treasures). Serve up the interviewees' favorite traditional foods. Have a great time!

Public events are a wonderful way to celebrate your success and take another step towards expanding your community.

Here are a few more inspirational projects.

Seattle's Wing Luke Museum received a Neighborhood Matching Fund award to take oral histories from a culturally diverse group of International District residents and business people, gather photos and artifacts, and build a permanent historical exhibit of the neighborhood.

El Centro de la Raza will use an award from the Neighborhood Matching Fund to train ethnically representative youth in the Beacon Hill neighborhood to interview community elders and create a mobile oral and photographic display highlighting Beacon Hill history.

In Lowell, Massachusetts (the birthplace of the industrial revolution) students in a 10-week oral

history class interviewed an ethnically diverse group of 20 retired mill workers. Some time later a photographic exhibit titled “Lowell: A Community of Workers” was created. Excerpts from the transcribed oral histories were displayed on the walls along with the photos. The display proved so successful that it traveled around New England for four years!

In Richmond, California oral histories of people who worked on the waterfront were recorded and transcribed. One interviewee, a fisherman, agreed to demonstrate the dying art of net weaving at a Richmond fair. Excerpts from his oral history were displayed as part of the exhibit, which 10,000 people had a chance to see.

In Vancouver, British Columbia the “Arrivals and Encounters” festival commemorated the bicentennial of Captain George Vancouver navigating the Pacific Northwest. The festival included a performing arts stage and a live “Oral Life Histories” stage, featuring both immigrants and native Americans. Over 100 people told the stories of their families’ arrival in Vancouver. Art, photos, and other archival documents were displayed. The recordings that were made are available on tape.

Oral histories have been turned into musicals, plays, and literacy textbooks. What suits your community?

Other Resources

Wing Luke Asian Museum

Ron Chew, Director

407 7th S

Seattle WA 98104

(206) 623-5124

Named after the late Seattle legislator Wing Luke, this Asian Pacific American folk art and historical museum was founded in 1967.

Washington State Oral History Program

Dianne Bridgman, Program Manager

Office of the Secretary of State

Legislative Bldg.

P.O. Box 40243

Olympia WA 98504-0243
(206) 586-4477

The program records and transcribes the recollections of legislators, state officials, and citizens who have been involved with state politics. Tapes and transcripts are available through the Washington State Archives. The program's first published book will be the memoir of Sam Smith, Seattle City Council member.

Northwest Oral History Association

Puget Sound Chapter

Lorraine McConaghy, Treasurer

History — DP 20

University of Washington

Seattle WA 98195

The Association is a group of diverse individuals interested in oral history: local and neighborhood historians, educators, family historians, academics, film makers, and writers who are in a network to share oral history information and project news. It publishes a twice-yearly newsletter reporting on oral history projects in the Pacific Northwest and including technical inserts. The Association sponsors an annual conference.

Regional Oral History Office

486 The Bancroft Library

University of California

Berkeley CA 94720

(510) 642-7395

The Regional Oral History Office produces and preserves oral histories relating to all aspects of California history and culture. *Willa Baum*, Division Head, is the author of books widely regarded as core reading for oral history projects (see Department of Neighborhoods files for a bibliography of oral history resources).

Judith Dunning, Interviewer/Editor, specializes in the public uses of oral history.

More Project Ideas

Buildings

Community volunteers painted Isaac I. Stevens School, a Seattle landmark, to prevent further deterioration. The Seattle Chinatown-International District Preservation and Development Authority is planning a community facility to provide community-based, linguistically accessible, and culturally appropriate services for the neighborhood's low-income minority residents.

The Refugee Women's Alliance renovated a Seattle Housing Authority building from which the group offers bilingual, bicultural support services to refugee women and their families.

You've taken a look at a few of the projects survey that documents the architectural and historical features of Fremont's business district.

Gardens and Parks

The International District Garden Project promotes the contributions of the Asian community by educating the public about Asian gardening techniques.

Coe Elementary PTA developed an Asian Scholars Garden, dedicated to its sister school in Chongqing, China. Seven small gardens represent the varied Asian student body at Coe School.

History Books

Community history books have great impact due to their long shelf life and easy access. They can also serve as springboards to other community projects.

The Queen Anne Historical Society undertook a community-based historical research project, documenting architectural and social heritage. The project will result in a book titled *History of Queen Anne Town*.

Monuments

A huge community effort constructed a sculpture and memorial park to Dr. Martin Luther King, along the Seattle avenue named for him.

Hill and First Hill, honors the liberator of the Philippines. A park on North Beacon Hill is also dedicated to him.

Some Other Possibilities

Create a mosaic with heritage tiles to adorn a park, school, or neighborhood center.

Passport to Ballard, Fauntleroy Legacy, and West Side Story are all community histories that were researched

The Jose P. Rizal Bridge, which connects Beacon

Organize a historical tour of your neighborhood.

Prepare a photo neighborhood history to be displayed in the community.

General Resources

Heritage Resources

The resources that follow are only a beginning. The directories will lead you to other resources. There are even directories of other directories! The Department of Neighborhoods has a file on heritage resources.

Heritage Resource Center

211 W 21st Ave.

Olympia WA 98504

(206) 586-0291

This project of the Washington State Capitol Museum offers needs assessment services to local heritage groups. It lends technical assistance kits on such things as exhibits and collections conservation to heritage organizations, museums, and tribes. It also offers consultant services, a reference library, and assistance with writing grants. "The Washington Heritage Bulletin," the Center's comprehensive statewide newsletter on heritage issues, provides technical assistance.

King County Historic Preservation Program

Cultural Resources Division

506 2nd Ave., 1115 Smith Tower

Seattle WA 98104

(206) 296-7580

The Program is affiliated with two citizen commissions, (1) the King County Arts Commission and (2) the King County Landmarks and Heritage Commission. Among other services, the Program offers technical assistance on a full range of museum and historic preservation topics.

Historic Preservation Division

Seattle Department of Neighborhoods

700 3rd Ave., 400 Arctic Bldg.

Seattle WA 98104

(206) 684-0228

The City of Seattle's "Preservation in Seattle: A Historic Guide to Incentives and Procedures" provides information about obtaining landmark designation for historic buildings in Seattle, and describes the City's historic preservation program. Also available from the King County Historic Preservation Program:

"Cultural Education Resource Guide" lists organizations and consultants in the arts education and heritage fields. The list is geared toward educators but can give you project ideas and guide you to technical resources. It includes a list of directories of specific kinds of projects.

"Community History," a newsletter published 10 times yearly, updates readers on grant opportunities, technical assistance, and events. Available at the Seattle Public Library.

Technical Papers highlight specific aids. Especially helpful are Technical Paper No. 5, "Researching Historic Houses" ; Technical Paper No. 10, "Where to Find Things," a guide to guides about facilities, heritage groups, museums, resources, and services; and Technical Paper No. 11, "Technical Information Catalogs and Lists," with contact information for national and local groups: the Nation Division has limited research files that are available to the public. Call for further information.

Association of King County Historical Organizations

P.O. Box 3257

Seattle WA 98114

Comprised of 70 member groups, the Association offers conferences and workshops. It works with local historical organizations to achieve common goals.

Publications

Heritage Resource Handbook

Association of County Historical Organizations

Kay Reinartz, ed.

Lists where-to-go-for-help resources for educational programming, historical preservation techniques, community history books, oral history projects, and more.

Available for review at the Department of Neighborhoods or for \$20 including postage from:

Renton Historical Museum

235 Mill Ave. S

Renton WA 98055

(206) 255-2330

Calabash: An African-American Guide to Seattle and King County

By Esther Mumford

Ananse Press

P.O. Box 22565

Seattle WA 98122

(206) 325-8205

Hispanica Directory

Miriam McBride, ed.

2619 45th SW

Seattle WA 98116

(206) 932-7923

This directory is a compilation of information about local organizations serving the Hispanic community.

King County and the Pacific

Published by the King County Centennial Commission

This cultural resource guide lists hundreds of Pacific Asian programs, agencies, and resource groups in King County. Available at the Seattle Public Library and through:

Metrocenter YMCA

909 4th Ave.

Seattle WA 98104

A Seattle Directory: A Guide to Researching this City's Past

By Howard Droker

This directory was funded by the National Endowment for the Humanities as part of a Seattle Public Library program. Published in 1980, it still serves as an excellent guide to some of Seattle's most significant collections of historical materials. Available at the Seattle Public Library.

Conserve Neighborhoods

The Center for Neighborhood Technology

2125 West North Ave.

Chicago IL 60647

(312) 736-0972

Dozens of possible neighborhood projects are discussed in 43 issues of *Conserve Neighborhoods*, initially prepared by the National Trust for Historic Preservation. Article topics include Neighborfair, The Traveling Arts, Heritage Hikes, Utilizing Vacant Land, and Windows on the Past (a neighborhood maps project).

Raising Funds

“Fund Raising Ideas For Your Group”

This Seattle Public Library brochure lists over 30 books and articles available at the library. Ask to see the “Grantsmanship Guide,” which will lead you to a collection of major funding sources — federal government, private corporations, and private and family foundations.

Fund-Raising Workshops

Department of Neighborhoods

700 3rd Ave., 400 Arctic Bldg.

Seattle WA 98104

(206) 684-0464

These department-sponsored workshops are held in several communities each year to help neighborhood-based groups raise the required match and develop your fund-raising skills.

King County Cultural Resources Division

506 2nd Ave., 1115 Smith Tower

Seattle WA 98104

(206) 296-7580

The Division, affiliated with the King County Arts Commission and Landmarks and Heritage Commission, funds several activities through the Hotel/Motel Tax Revenue Program. Contact the Division for information about the Cultural Facilities (and Fixed Assets) Program, the Cultural Enhancement Program, the Opportunity Grant Program, and the Cultural Education Program.

Pacific Northwest Grantmakers Forum

(206) 624-9899

The Pacific Northwest Grantmakers Forum Membership Director describes the Forum member organizations' funding guidelines. It includes private foundations and corporate contributions serving the Pacific Northwest. Order from the Forum for \$20 or review at the Department of Neighborhoods.

Grassroots Fundraising Journal

P.O. Box 11607

Berkeley CA 94701

A valuable how-to journal. \$20/year for six issues.

Fundraising for Social Change

By Kim Klein

Chardon Press

P.O. Box 101

Inverness CA 94937

One of the best single resources available, this book addresses a wide range of fund-raising strategies. \$20.

Charitable Trust Directory

Washington State Attorney General's Office

Highways/Licenses Building

Olympia WA 98504

(206) 753-0863